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who rushes between them, is wounded. *Adrian*, who has now lost his reason, shoots one of the storks, to the great consternation of the by-standers, and the bird falls to the ground. The last act is too crowded with melodramatic incidents to offer much scope for the musical climax so important to an opera; and the manner in which the requisite amount of happiness is eventually brought about is novel, if not ingenious. The conventional relenting steward, who always brings in the true title-deeds at the end of the piece, is here replaced by a stork—the identical one shot by *Adrian*—who is found wounded, with these important documents in a “mysterious medallion of lead,” which has been tied round its neck by the late owner of the castle. The lovers, in endeavouring to escape by a secret passage, are cut off in their retreat by *Adrian* (who learns from the papers, now in his possession, that by touching a spring he can effectually bar their progress), but in the true “sensation” style they are now seen making their way down the walls of the ruin. Meantime *Adrian* has learned that the husband of his sister is a Prince; and as his “reason” now returns, he is as anxious for their presence as he before was for their absence. *A La Sonnambula*, they descend the ruins, kicking some “property” stoned down, as usual, whilst the characters in front devoutly pray for their safety. A short time suffices to explain all when they come forward; and the curtain descends on unalloyed bliss. Mr. Leslie has had no easy task in composing a *libretto* which is not only unsuggestive, but opposed to the purposes of music in the very parts where the composer usually looks for his effects. But, as we have said, there is merit in the work, although this merit is too much scattered about—partly from the nature of the subject—to produce any sustained effect. If we except the sparkling chorus of students and peasants in the “introduction,” there is little choral music of any importance in the opera; but there is much ingenuity displayed in the weaving in of choral subjects with the action of the principal characters. Madlle. Ida Gillies sings with much effect the very elegant strain which runs through the opera whenever the superstition we have alluded to is mentioned; but we decidedly object to the accentuation, “Lord Ru-u-u-n-pert,” with which the legend commences. The *finales* are all written in a good school; but mostly based upon subjects which can scarcely sustain the weight of that development which is absolutely necessary in a work of this pretension. There is much clever writing in the concluding portion of the second act, where the whole of the principal voices are treated with the utmost skill, and the themes are bold and vigorous, if the treatment of them is somewhat too fragmentary. The best ballad in the opera is undoubtedly that sung by Madlle. Ida Gillies, “When first I saw his noble form,” although much applause was gained for Mr. Cummings’s “A loving heart to win I sought,” and a bass song, excellently sung by Mr. Patey, “With ardent hopes.” Mention must be made, too, of the prayer for *Ida*, “Holy Mother, ah, befriend me,” which is full of true devotional feeling. The instrumentation throughout the opera is never slovenly; and in many parts, as in the Prayer just mentioned, the combinations show a practised hand. Too lavish use, we think, is made of the brass instruments, and many points occur where the wind is left so unsupported as to fall feebly on the ear. Madlle. Ida Gillies displayed an excellent voice and style throughout the opera; and, with practice, there can be little doubt that she will prove a most valuable acquisition to the operatic stage. That tremulousness, so observable on her first appearance as *Elvira*, in *Masaniello*, which no doubt arose solely from nervousness, has now almost entirely disappeared; and her entire performance was a perfect success. Mr. W. H. Cummings (who made his first appearance as *Rudolph*) seemed more self-possessed than we could have anticipated from a *debutant*; and sang with as much firmness and purity of intonation as if he had been in the concert-room. We anticipate a prosperous career for this deserving artist, who has by steady perseverance already earned for himself so distinguished a place as a concert singer. The excellent *contralto* voice of Miss Emma Heywood was heard to great advantage in the small part of *Greta*; and we shall be glad to welcome her on a future occasion in music of more importance. Mr. J. G. Patey displayed his really fine voice with much effect as *Adrian*; and the minor characters were well filled by Mr. Henry Corri (for whom an apology, on the score of hoarseness, was circulated in the house) and Mr. Aynsley Cook. Two or three beautiful scenes, painted by Mr. Grieve, materially enhanced the effect of the opera; and the band and chorus were everything that could be desired.

Since our notice was written, we perceive that Mr. Leslie’s Opera has been withdrawn, in favour of *L’Africaine*. Whether so short a trial of a new work is fair to a composer may be a question between Mr. Leslie and the management; but we suppose that the directors assume the right of simply consulting their own interest.

CRYSTAL PALACE.

The success of *Acis and Galatea* has been so decided here as to render its repetition a matter of course, and on its second representation an interesting feature was added to its attraction by the performance of Mozart’s masterly accompaniments. Miss Edmonds, who made her first appearance in Handel’s exquisite Pastoral, has become quite a favorite with the audience. The high character of the programmes at these concerts has been invariably sustained, Mendelssohn’s Symphony in A minor, Beethoven’s Choral Fantasia (with Madame Arabella Goddard at the pianoforte), and Gounod’s Overture to “*La nonne sanglante*” having been amongst the principal orchestral pieces given. We may mention also that Madame George Doby has made a highly successful *début* as a vocalist; though why—seeing that she was Miss Marian Moss before marriage, and that her husband is an Englishman—she should now become “*Madame*,” we cannot perceive. The plain

English name for a married vocalist was not despised in the days when Mrs. Billington and Mrs. Wood made their fame.

HER MAJESTY’S THEATRE.

SIGNOR ARDITI’S Concerts, which commenced at this establishment on the 18th ult., have been heralded by an announcement of works to be performed almost unprecedented amongst the many golden promises issued by concert managers, which are rarely, if ever, realized by performance. To what length the programmes are to run on each evening (supposing these pledges to be fulfilled), may be imagined when we mention that the entire series of concerts is to be completed in four weeks. An excellent band, with some of the best vocalists of Her Majesty’s Theatre, must however make these entertainments exceedingly attractive, even if so magnificent a prospectus be not rigidly adhered to.

GALLERY OF ILLUSTRATION.

THE “Opera di Camera” at this establishment has been withdrawn, in consequence of the return of Mr. and Mrs. German Reed, with Mr. John Parry, who re-appeared in their entertainment, *A Peculiar Family*, on the 13th ult. The success of the Chamber Operetta, originally introduced at this little theatre, has, however, been so decided, that the public will periodically look forward to it as one of the most pleasing musical entertainments of the metropolis. The last original production was scarcely one to hold its place as a permanent attraction, although good enough to run for the last two or three weeks of the season. It is entitled *Love Wins the Way*, the *libretto* by J. Finlay Finlayson, and the music by P. Bucalossi. The plot of this trifle contains story enough for musical purposes; but in an Operetta, where every thing should at least be elegant, the words, if not poetry, should scarcely contain anything as bad as the following:—

“And, if you listen I will tell
What danger has befall
Old Bramble, whom we love so well,
The father of my Nell.”

With the recollection of *Jessy Lea* and the *Soldier’s Legacy*, such effusions as these can hardly be tolerated; and will materially tend to lessen the high character created by the early productions of this class, where the *libretto* was invariably as carefully considered as the music. In the composition of this Operetta Signor Bucalossi has aimed at little beyond pleasing the ear; but in this he cannot be said to have been eminently successful. The best pieces are a canzone, “My love is true to me,” well sung by Miss Robertine Henderson (who seems to have thoroughly established herself as a favorite here), and a somewhat common-place ballad, of the “Balfie” school, for Mr. Wilkinson, “Oft mem’ry will recall the past.” The concerted music is light and vocal; and went trippingly off, without any visible effect upon the hearers. In the execution of the Operetta a word of praise must be awarded to Miss Emily Pitt, who, both as an actress and a vocalist, has an excellent career before her, if she can only subdue a slight tendency to over-act. Another of Offenbach’s compositions, called “A Happy Result,” has been added to that inimitable piece of musical nonsense, “Ching-Chow-Hi,” and has proved quite as successful as his other well-known pieces. The music, entirely entrusted to Miss Robertine Henderson and Mr. Whiffin, is exceedingly clever, especially a duet, “I am an Alsatian,” which created quite a storm of applause.

CHOIR BENEVOLENT FUND.

THE Festival of this Choir was held in Canterbury Cathedral on the 19th October, when, although the weather was extremely unfavorable, the attendance was very large. The objects of this excellent Fund—to secure a provision for aged or invalid members; to guarantee a sum to the widows and orphans of deceased members; and to afford to the said widows and orphans temporary or permanent relief in time of need or affliction—cannot be too often impressed upon all who feel a sympathy with choral worship, and with those respected members of the profession who devote their best energies, in time of health, to its service. The choir on this occasion consisted of upwards of seventy voices. The service was intoned to perfection by the Rev. the Precentor. The *Preces*, by Tallis, were given with the utmost distinctness and precision; and the *Te Deum* and *Benedictus* were sung to Gibbons’ service in F, unaccompanied, with a grandeur of effect truly sublime. After the third Collect, Boyce’s well-known Anthem, “Oh, where shall wisdom be found?” was given, the verse parts being taken by Messrs. Plant, Cross, and Rhodes, of the Cathedral choir. Before the sermon, two Anthems of Mendelssohn’s, in eight parts for a double choir, “My God, my God, look upon me,” and “Why rage fiercely the heathen,” were sung. The Tenor recitatives were given by Mr. Dyson, the Secretary of the Society, with true devotional feeling; and the verse parts were taken by the members of the Chapel Royal, Windsor. After the very excellent sermon, preached by the Dean, Goss’s Anthem, “The Wilderness,” was sung, and most effectively rendered in every part. In the Bass solo, the distinct enunciation, and pure and unaffected style of Mr. Winn were beyond all praise; and the choral recitative by the tenors and basses was as fine a piece of singing as any during the service. At five o’clock the evening service commenced, but we regret to say that it was but thinly attended. The service was again Gibbons’ in F, and the Anthem, “In that Day,” by Elvey (once a chorister of Canterbury Cathedral), the solos in which were